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## Opera Ireland

MEMBERS' MAGAZINE - SPRING SEASON 2005

### Theatre Awards

Opera Ireland takes top  
theatre award

### Distinguished Man of European Theatre

Profile of Achim Freyer, Director  
and Designer of Opera Ireland's  
*The Magic Flute*

### Opera Ireland Travel Club

Another chance to enjoy  
2 nights of superb music  
in Prague

### The Irish Dimension

David Brophy, who will be conducting  
*The Magic Flute*, heads an impressive  
roster of Irish Artists

### Win a trip for 2 to Milan

Complete our Opera  
Crossword to be in  
with a chance to win

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ealaíon





Dear Member

Welcome to our Spring magazine. 2005 marks a further commitment by Opera Ireland to bring opera to Ireland's young people by giving them access to, and an understanding of, the art form.

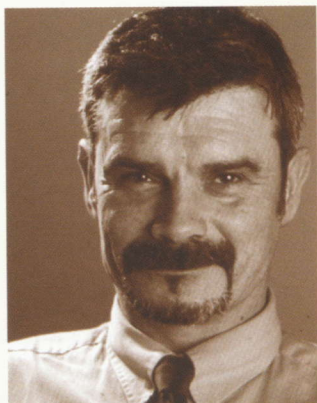
Last year Opera Ireland took two marked steps in this direction. Firstly by working with Summer Music on the Shannon on a youth opera in Limerick and secondly by introducing a young members scheme - Opera25. This year sees the company building on this with a new Transition Year programme. This will include access to free dress rehearsal tickets for the seasons as well as an invitation to introduce students to some of the performers/professionals who work within Opera Ireland in a career planning sense.

The Opera25 programme referred to above has been extremely popular from the outset. Marketed predominantly through universities and colleges this scheme provides for discounted mid-week tickets and other benefits for a relatively small subscription of €25.

At the time of writing, Opera Ireland has two nominations in the Best Opera Production category for the Irish Times / ESB Theatre Awards for 2004. The nominations are for *Jenufa* (Spring 2004) and *Orfeo ed Euridice* (Winter 2004). This brings to five the number of nominations received by Opera Ireland since opera was first included in the overall Theatre Awards with the Company winning the title in 2001. So watch this space\*..... in the meantime I hope you enjoy reading the magazine and indeed the programme of opera in the coming year.

**David Collopy**  
Chief Executive

\*..... and the winner is  
*Orfeo ed Euridice*



Dear Friends

After a very successful Winter Season, one with full houses, happy audiences, enthusiastic reviews, followed by an invitation to take our award-winning *Orfeo ed Euridice* to the May Festival in Wiesbaden, we are preparing three new opera productions for the Spring.

Mozart's *Magic Flute*, probably the most popular and certainly the most often produced opera anywhere, will be seen in a truly magical production by the master director and designer Achim Freyer. Ailish Tynan, last season's superb Euridice, returns to sing Pamina; and the Spanish soprano Milagros Poblador will sing the Queen of Night, the role for which she is celebrated all over the opera world.

As part of the double bill this Season, we will produce for the first time in Dublin, an opera by the Austrian composer, Alexander Zemlinsky, *A Florentine Tragedy*, after Oscar Wilde's mysterious, unfinished play. The second part of the evening will be dedicated to Giacomo Puccini's witty and humorous masterpiece, *Gianni Schicchi*. Both productions are one act operas, both were written in the same periods (1917/1918) both are set in Florence, both are "bed stories" that reflect over life, love and death. But the two operas are completely different in their musical expression, a contrast that could not be bigger.

The famous English baritone, Jacek Strauch, sings the lead parts in both operas, Virginia Kerr as Bianca and Paul McNamara as Guido Bardi are his partners in the Zemlinsky piece.

Between the three opera casts there are sixteen Irish singers in solo parts. This clearly proves that there is enormous talent in this country. Please help these young singers to continue to have a platform at home, please continue your support for opera, this unique and wonderful art form. We all thank you very much!

**Dieter Kaegi**  
Artistic Director





# Spring 2005

## Performances

### THE MAGIC FLUTE

#### DIE ZAUBERFLÖTE

Wolfgang Amadeus Mozart

Production from

Opéra national du Rhin, Strasbourg

Dates:

2, 4, 6, 8 & 10 April 2005

Venue: Gaiety Theatre, Dublin

Performance Times: 7.30pm

### A FLORENTINE TRAGEDY

#### EINE FLORENTINISCHE TRAGÖDIE

Alexander von Zemlinsky

### GIANNI SCHICCHI

Giacomo Puccini

Co-production with

Musiktheater in Revier Gelsenkirchen

Dates:

3, 5, 7 & 9 April 2005

Venue: Gaiety Theatre, Dublin

Performance Times: 7.30pm

With the

**RTÉ Concert Orchestra**  
and **Opera Ireland Chorus**

## Booking

Opera Ireland Booking Office

Tel: 01 8721122

Email: [info@operaireland.com](mailto:info@operaireland.com)

Ticket Prices: €18 - €82

€1.00 handling fee for  
telephone transactions

Open from: 10.30 am to 5.30 pm  
Monday - Friday

Book online:

[www.operaireland.com](http://www.operaireland.com)

Gaiety Theatre Box Office

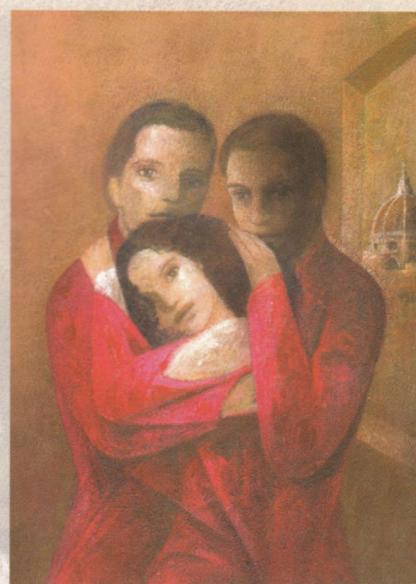
Tel: 01 6771717

Open from: 10.00 am to 7.00 p.m.  
Monday - Saturday  
Booking fees will apply for  
telephone transactions



### Cast: The Magic Flute

Tamino:	Bernard Richter
First Lady:	Mary O'Sullivan
Second Lady:	Doreen Curran
Third Lady:	Susannah Haberland
Queen of the Night:	Milagros Poblador
Monostatos:	Andreas Jaeggi
Pamina:	Ailish Tynan
The Speaker:	Nicolai Karnolsky
Sarastro:	Valerian Ruminski
Papagena:	Sandra Oman
Papageno:	Steffen Kubach
1st Priest:	Roland Davitt
2nd Priest:	Adrian Dwyer
1st Armed Man:	Adrian Dwyer
2nd Armed Man:	Roland Davitt



### Cast: A Florentine Tragedy:

Simone:	Jacek Strauch
Bianca:	Virginia Kerr
Guido Bardi:	Paul McNamara

### Cast: Gianni Schicchi

Gianni Schicchi:	Jacek Strauch
Lauretta:	Louise Walsh
Zita:	Virginia Kerr
Rinuccio:	Anthony Kearns
Gherardo:	Adrian Dwyer
Nella:	Kathleen Tynan
Betto:	Roland Davitt
Simone:	Nicolai Karnolsky
Marco:	Martin Higgins
La Ciesca:	Doreen Curran
Maestro Spinelloccio:	Eunan McDonald
Ser Amantio di Nicolao:	Brendan Collins
Pinellino:	Des Capliss
Guccio:	Lorcan O'Byrne





# An International Flute

Alongside the numerous Irish singers taking part in *The Magic Flute*, Opéra Ireland welcomes guests from Switzerland, Spain, Germany, the USA and Bulgaria.

Swiss tenor Bernard Richter, who sings Tamino, started his professional career in 1996 and appears regularly in Switzerland, Germany and France. His

most recent operatic role was Francesco in Berlioz's *Benvenuto Cellini* at the Leipzig Gewandhaus. His other roles include Conte Errico in *La vera costanza* at the Haydn Festival Eisenstadt, Ferrando in *Così fan tutte* for Theater Basel, and Paris in *La belle Hélène* at Théâtre du Châtelet in Paris. This season he returned to the Châtelet as Fritz in *La Grande-Duchesse de Gérolstein*. Future plans include his debut at the Salzburg Festival as Guidobaldo in Franz Schreckers *Die Gezeichneten*, the role of Le Brame in Roussel's *Padmâvati* in a co-production of Opéra de Lille and Théâtre du Châtelet, and Tamino for Opéra de Nantes.

Scaling the heights as the Queen of Night will be soprano Milagros Poblador, who began studying piano in her native Madrid at the age of nine and started vocal studies at eighteen. After engagements in Palma de Mallorca, Barcelona and Graz, she became a member of the Vienna State Opera ensemble in 2000. Her roles there have included Mozart's Blondchen and Queen of Night, Offenbach's Olympia, Puccini's







Musetta, Bellini's Amina and Verdi's Oscar. International guest appearances have taken her to Barcelona, Zurich, Düsseldorf, Dresden, Berlin and Frankfurt as well as to Italy in roles such as Verdi's Gilda, Strauss's Sophie and Zerbinetta and Donizetti's Norina. Other roles in her repertoire are Donizetti's Lucia and Verdi's Violetta and Nanetta. Future engagements include *L'enfant et les sortilèges* in Barcelona, *Don Pasquale* and *Doña Francisquita* in Madrid, and *L'elisir d'amore* in Valladolid.

German baritone Steffen Kubach, who dons Papageno's feathers, studied at the Mannheim University of Music and Performing Arts with Rudolf Piernay and took part in masterclasses with Christa Ludwig, Walter Berry, Thomas Quasthoff, Francisco Araiza, Daniel Ferro and others. He won second prize at the International Erika Köth Singing Competition in Neustadt/Weinstrasse and received scholarships from institutions such as the Friedrich Naumann Foundation, the Richard Wagner association and the Art Foundation "Rems-Murr-Kreissparkassen". Since 2000 he has been a house principal at Lubeck Opera singing such roles as Rossini's Figaro, Mozart's Guglielmo and Henry Higgins in *My Fair Lady*. He has also made guest appearances at Aachen Opera.

Valerian Ruminski, who will be plumbing the vocal depths as Sarastro, is a native of Buffalo in New York and a graduate of the Philadelphia Academy of Vocal Arts. He has sung with the Metropolitan Opera, New York City Opera, Opera de Montreal, Opera de Monte Carlo, New Israeli Opera, Santa Fe Opera, Festival Lyrique de Belle Ile en Mer (France), Opera Pacific and Opera de Quebec. His roles include Verdi's Ferrando and Ramfis, Feniscio in *Ermione*, Ratcliffe in *Billy Budd* and Mozart's Figaro. Future engagements include Friar Laurence in *Romeo & Juliet* for Ottawa Lyrique



Opera, Timur in *Turandot* for Vancouver and Calgary Operas, Don Alfonso in *Così fan tutte* for Seattle Opera and the King in *Aida* for Opera de Montreal.

Nicolai Karnolsky, the Bulgarian bass who takes the role of the Speaker, is a graduate of the State Academy P Vladigerov in his native Sofia where he studied under the guidance of his distinguished compatriot Nicola Ghiuselev. In 2000 he won two special prizes at The 12th International Boris Christoff competition. In 2000 and 2001 he appeared as guest artist in Switzerland with the Ensemble Theater der Regionen Biel/Solothurn. Since 2001 he has been engaged at Musiktheater im Revier in Gelsenkirchen. His main roles include Verdi's Philip II, Gomez, Zaccaria, Attila, Ramphis, Sparafucile, Monterone and Massimiliano Moor. He also sings Rossini's Basilio and Alidoro, Beethoven's Rocco, Clifford in Donizetti's *Rosmonda d'Inghilterra*, and Kaspar and the Hermit in *Der Freischütz*.



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# The Irish Dimension



David Brophy

**David Brophy**, who will be conducting *The Magic Flute*, heads an impressive roster of Irish artists who will be appearing in Opera Ireland's Spring season. The first ever Assistant Conductor with the RTÉ National Symphony Orchestra, David has also conducted the RTÉ Concert Orchestra, the Irish Chamber Orchestra, Valdosta Symphony Orchestra, Opera Theatre Company, Lyric Opera, the Orchestra of St Cecilia, Vox21 and Crash Ensemble. He has worked with international artists such as Anthony Rolfe Johnson, Hugh Tinney, Harry Sparnaay, Raphael Wallfisch, Mikhail Rudy, Liam O'Flynn, Riverdance and U2. As well as performing throughout Ireland, he has appeared in mainland Europe, Africa, the USA and Canada. His broadcasts include RTÉ, BBC, CBC(Canada) and a live EBU broadcast to listeners throughout Europe. In 2003 David Brophy performed at the opening ceremony of the Special Olympics World Games and directed the Irish première of Steve Reich's *Music for Eighteen Musicians*. He has given many premières of works by Irish composers, including Frank Corcoran, Raymond Deane, Ian Wilson and Shaun Davey.



Anthony Kearns

**Virginia Kerr**, whose previous Opera Ireland roles include Musetta, Lelia in *Les pêcheurs de perles*, First Lady in *The Magic Flute*, and Elvira in *Don Giovanni* and *L'italiana in Algeri*, returns as the passionate Bianca in *A Florentine Tragedy*. In the same double-bill, she will also sing Puccini's formidable Zita. Virginia's operatic and concert performances have

taken her to the Far East, Russia and North and South America. Nearer home she has sung with the Royal Opera House Covent Garden, Scottish Opera, Opera North, Glyndebourne Festival Opera and Opera Theatre Company. She is a fine exponent of 20th-century music and has given numerous world premieres including LeFanu's *The Wildman* (Aldeburgh Festival) and Victory's *Ultima Rerum* (NCH, Dublin), a work subsequently recorded by Marco Polo. She appears regularly in concert with the RTÉ orchestras performing works as diverse as Schoenberg's *Erwartung* and *Pierrot Lunaire* to Chausson's *Poème de l'amour et la mer* and Barber's *Knoxville: Summer of 1915*.

Limerick-born **Paul McNamara**, who sings the tenor role of Prince Guido Bardi, trained with Maeve Coughlan at the CSM and with Paul Deegan at the RIAM, where he once sang the title role in a student production of *Gianni Schicchi*. Now based in Berlin, he has appeared with, amongst others, Oper Kiel, Landestheater Neustrelitz, Theater Bielefeld, Staatstheater Cottbus, Staatstheater Meiningen, Cape Town Opera, the Wiesbaden Maifest, the Buxton Festival, the Aldeburgh Proms, the International Janáček Festival in Brno and at the festivals of Poznań and Batignano. He has broadcast in several European countries and recorded operas by Schreker, Alfano and Strauss for CPO. His repertoire includes the title role in *Idomeneo*, Erik in *Der fliegende Holländer*, Lenski in *Eugene Onegin*, the Prince in *Rusalka*, Canio in *Pagliacci*, Narraboth in *Salome*, Pollux in *Die Liebe der Danae*, Tichon in *Katya Kabanová* and Christian in Alfano's *Cyrano de Bergerac*.



Louise Walsh



Virginia Kerr

Dubliner **Louise Walsh**, who gets to sing "O mio babbino caro" as Lauretta in *Gianni Schicchi*, is a busy soprano whose career has taken her to the Staatsoper Stuttgart, Scottish Opera and Brussels' Théâtre Royal de la Monnaie amongst others. Nearer home she has sung with Opera Ireland, Opera Northern Ireland, OTC and Wexford Festival. Her repertoire embraces roles in operas by Pergolesi, Haydn, Humperdink, Offenbach, Mozart, Mussorgsky, Puccini, Rossini, Handel, Stravinsky, Britten, Wagner, Haas and Gluck. She has recently toured England as Janáček's *Cunning Little*



*David Brophy, who will be conducting The Magic Flute, heads an impressive roster of Irish artists who will be appearing in Opera Ireland's Spring season.*

*Vixen*, a role she previously sang with ONI and OTC. She also did a six-month stint as Christine in *Phantom of the Opera* in London's West End and has just made her debut as Adina in Donizetti's *Elixir of Love* at English National Opera.

Singing opposite Louise as her lover Rinuccio will be Wexfordman **Anthony Kearns**, who is probably better known as one third of The Irish Tenors. With them he has toured extensively throughout the US and Canada as well as in Australia, New Zealand and the UK. The trio has also recorded numerous DVDs, and CDs. Anthony began his training with Dr. Veronica Dunne in January 1994 and sang in the Opera Ireland chorus for several seasons before heading to Wales to continue working on his craft. In opera he has sung Verdi's Macduff and Alfredo for Lyric Opera at the NCH in Dublin and Fenton in the same composer's *Falstaff* at Montepulciano in Italy. He also sang the tenor excerpts from the three 'Irish Ring' operas – *Lily of Killarney*, *Maritana* and *Bohemian Girl* in Jim Molloy's enterprise at New York's Carnegie Hall.

**Ailish Tynan**, who sang Euridice in Opera Ireland's acclaimed production of Gluck's opera last November returns to sing Pamina in *The Magic Flute*. Also returning after her onstage ordeal as Countess Ceprano in *Rigoletto* is **Sandra Oman**, who will be singing the role of Papagena. Two of the Three Ladies in this opera also will be sung by Irish artistes. Dublin soprano

**Mary O'Sullivan**, who will sing First Lady, studied at the DIT Conservatory and the RIAM as well as at the RNCM in Manchester and the International Opera Studio at Zürich Opera House. She sang Nedda in the Wexford Opera Scenes last year and recently made her debut as the Queen of Night in Switzerland. Her other opera roles to date, mainly in the UK, include Papagena, Miss Wordsworth and Emmy in *Albert Herring*, Donna Fulvia in Rossini's *La Pietra del Paragone*, Leila in *Les pêcheurs des perles*, Belinda in *Dido and Aeneas* and Josephine in *HMS Pinafore*. Solo oratorio performances include *Messiah*, *Elijah*, Faure's *Requiem* and Mozart's *C minor Mass* and *Requiem*.

Mezzo-soprano **Doreen Curren**, who sings Second Lady, hails from Derry. She has been successful in many competitions, the most recent being the 2001 RNCM Doherty Recital Prize for Singing. Doreen's roles include Purcell's Dido, Meg in *Falstaff*, Lola in *Cavalleria rusticana* and Pauline in *Queen of Spades*. She sang Zoe in Respighi's *La Fiamma* at Wexford in 1997, Mercedes in *Carmen* with Glyndebourne Touring Opera in 2002 and with ATAQ in Tenerife in 2004. Most recently she performed Cherubino for Savoy Opera and Kate in *Madama Butterfly* for Longborough Festival. Future engagements include Kate in *Pirates of Penzance* for ENO, Sidone in the world premiere of Gerald Barry's *Petra Von Kant*, Cherubino for Garsington Opera and Ottavia in *L'incornazione di Poppea* for Opera Theatre Company.



Doreen Curren



Paul McNamara



Sandra Oman



Ailish Tynan



Mary O'Sullivan





## A Distinguished Man of European Theatre

Achim Freyer, director and designer of Opera Ireland's *Magic Flute*, is a distinguished man of the theatre whose work as has taken him all over mainland Europe. In 1999 he was awarded the theatre prize presented annually by the International Theatre Institute, one of many such accolades accorded to the Berlin-born artist during his long career in opera and drama. A pupil of Bertolt Brecht, he was educated as a painter before taking up theatre designing and directing. His work in drama theatre has been acclaimed in all the principal German-speaking cities of Europe.

Schwetzingen Festival and also created a production of *Don Giovanni* in Venice, which he restaged in 1998 for the Schwetzingen Festival, Strasbourg, Lisbon and Montpellier. In 1994 his production of *Turando/Persephone* in Venice received the Italian Critics' Award for the best production of the year. For the Vienna Festival in 1998/1999 he directed Monteverdi's *L'Orfeo* (a co-production with the Bayerischen Staatsoper in Munich), and in 1999/2000 Schumann's *Genoveva* (a co-production with the Opera Leipzig). In 2001 he staged the seldom-performed Haydn opera *L'anima del filosofo* for the Schwetzingen Festival and also created a theatrical version of Verdi's *Requiem* for the Deutsche Oper Berlin. In 2002, Freyer had his debut in the USA with a revised version of his *Bach B minor Mass* at Los Angeles Opera.

Freyer's opera career, which started with set and costume designs for *Il barbiere di Siviglia* at the Berlin Statsoper in 1967, has taken him further afield. After defecting to the West in 1973, he made an immediate impact with his abstract designs for Hans Neugebauer's staging of Hindemith's *Cardillac* in Cologne. His first production as both designer and director was Gluck's *Iphigénie en Tauride* in Munich in 1979. Other outstanding productions from those days were *Der Freischütz* in Stuttgart in 1980 and *Die Zauberflöte* in Hamburg in 1982, a production that continues to play to sold out houses.

Since then he has worked in Vienna and Opéra national du Rhin in Strasbourg as well as at the festivals of Salzburg and Schwetzingen. Further notable productions have included *Orfeo ed Euridice* at the Deutschen Oper Berlin, *La Cenerentola* at the Vienna Volksoper and *Tristan und Isolde* in Brussels.

In 1996 he created and staged theatrical scenes to *Bach's B minor Mass* for the

In 1981 he staged the first performance of Philip Glass's *Satyagraha* in Stuttgart, followed by *Akhmaten* in 1984, *Einstein on the Beach* in 1988, and in 1997 *Das Mädchen mit dem Schwefelhölzern* by Helmut Lachenmann in the Staatsoper Hamburg. In collaboration with the composer Dieter Schnebel, Freyer created *Körper-Sprache, Maulwerke* and *Vergänglichkeit* (Hamburg 1991) and *Mayakowski's Tod-Totentanz* which premiered 1998 in Leipzig. The highly successful world premiere of Sciarrino's *Macbeth* was originally performed at Schwetzingen and later seen in Frankfurt, Graz and New York. Freyer's most recent work has included the world premiere of Luca Francesconi's *Ballata* in the Opera de la Monnaie in Brussels (Autumn 2002) and a production of Strauss's *Salome* on the Deutschen Oper Berlin.

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*A pupil of Bertolt Brecht, Achim Freyer was educated as a painter before taking up theatre designing and directing. His work in drama theatre has been acclaimed in all the principal German-speaking cities of Europe.*





# Mozart's Wonderful Work of Art

When *Die Zauberflöte* was staged at Vienna's Theater-auf-der-Wieden on 30 September 1791, Wolfgang Amadeus Mozart had only sixty-six more days left in his short life. Earlier in the same month, his *La clemenza di Tito*, an *opera seria* commissioned for the coronation of Emperor Leopold II and composed in tandem with *The Flute*, had been premiered in Prague.

*The Magic Flute* was commissioned by Emanuel Schikaneder, the impresario of a theatre that specialised in Singspiels, a theatrical form that covered both operas with dialogue and plays with music. Schikaneder knew well what Viennese theatergoers preferred in the way of entertainment, and he made sure to fill his libretto with good and diabolical forces in conflict before providing a happy ending that glorified the triumph of love over all obstacles. He also made sure to include some happy-go-lucky burlesque characters; indeed, he created the juicy comic role of the bird-catcher Papageno for himself to play. Finally, he included an amount of symbolism connected with the Masonic order of which both he and Mozart were members.

Mozart created his score with all these diverse elements in mind. His feeling for a comic situation was never surer. Interspersed with the dialogue are many tunes, particularly those sung by Papageno, that have the wholesomeness of folk songs. But there are also love songs that are among the most beautiful he ever wrote, as well as testing pieces that involve the formidable Queen of Night in bouts of fearsome pyrotechnics. Yet at other moments, such as in the arias of the high priest Sarastro,

he rises to heights of grandeur and nobility. Here, at the very end of his life, he brought out the full range of his genius to transform something intended as popular entertainment into a wondrous work of art.

## THE PLOT

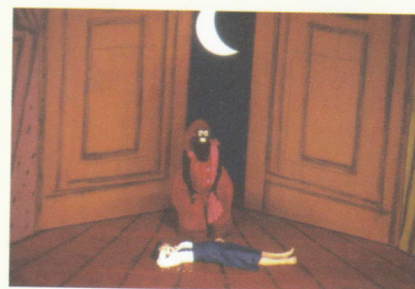
Prince Tamino is saved from a serpent by the Three Ladies of the Queen of Night, who show him a portrait of the her daughter Pamina. Tamino is enchanted. The Queen promises the prince her daughter's hand if he will rescue her from Sarastro, whom she describes as an evil sorcerer. Tamino sets out on his quest, accompanied by the birdcatcher Papageno. They take along a magic flute and glockenspiel, with instructions that three genii will also guide their way.

The two become separated; Papageno finds Pamina in the power of the nasty Monostatos and helps her attempt an escape; Tamino enters a temple where he learns of the Queen's evil nature and of Sarastro's noble order, which he resolves to join. Tamino resists all the temptations posed by the trials of initiation, but leaves Pamina bewildered and grieving when he maintains the required silence in her presence. Although Papageno endures his trials with complaints and succumbs to most of the temptations, he too is rewarded with a sweetheart, Papagena.

With Pamina at his side, Tamino emerges victorious from his trials of fire and water. The Queen and her ladies are foiled in their attempt to storm the temple. In a grand ceremony, Sarastro proclaims the triumph of light over the powers of darkness.



*Here, at the very end of his life, he brought out the full range of his genius to transform something intended as popular entertainment into a wondrous work of art.*



DESIGN BY ACHIM FREYER



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*Forced out of Berlin in 1933, he went first to Vienna then, five years later, to the United States. After his death in 1942, Zemlinsky's music more or less disappeared until its renaissance in the mid 1970s.*



## Alexander von Zemlinsky (1871-1942)

**Z**emlinsky was one of the multitude of central European musicians whose careers were shattered by the advent of the Nazis. Forced out of Berlin in 1933, he went first to Vienna then, five years later, to the United States. After his death in 1942, Zemlinsky's music more or



less disappeared until its renaissance in the mid 1970s.

Alexander von Zemlinsky was born in Vienna in 1871 and studied piano there with Anton Door and composition with Johann Fuchs. Like Mahler, whose wife Alma was at one time his pupil, Zemlinsky earned his living mainly by conducting. In the early years of the 20th century he held posts at four theatres in Vienna, including a two-year stint at Mahler's Court Opera. His last important conducting job was at Otto Klemperer's avant-garde Kroll Opera in Berlin, in which city he also taught at Musikhochschule.

In between, he had spent sixteen years at the Deutsches Landestheater in Prague, where he introduced a huge amount of new music, including the premieres of three of Schoenberg's *Six Songs with Orchestra* in 1914 and the same composer's monodrama *Erwartung* in 1924.

Zemlinsky had known Schoenberg since 1893, and had given him lessons in counterpoint. The bond was strengthened in 1901 when his sister Mathilde became Schoenberg's first wife. Schoenberg thought highly of Zemlinsky's work which, in the

early decades of the century, was generally held in high esteem, especially pieces like the Second String Quartet of 1914, the Oscar Wilde-inspired operas *Eine florentinische Tragödie* (1917) and *Der Zwerg* (1922), and the Lyric Symphony (1923). Zemlinsky, for his part, was a keen champion of Schoenberg and the other Second-Viennese school, but he didn't follow them down the atonal path to serialism.

Zemlinsky, who had conducted Richard Strauss's setting of Wilde's *Salomé* during 1910/11, was greatly taken by the Irishman's drama of jealousy, revenge, and reconciliation. The play, written in blank-verse and published posthumously, lacked Wilde's crucial first love scene, but Zemlinsky composed an extended prelude to compensate for it. He also trimmed many of the speeches, thus tightening the tension of a dramatic game of cat and mouse in which movement toward the inevitable climax is alternately accelerated and retarded.

*Eine florentinische Tragödie*, the fifth and most successful of Zemlinsky's seven completed operas, was given its premiere in Stuttgart under Max von Schillings on January 30, 1917, followed soon thereafter by productions in Prague and Vienna.





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*Straddling the wide gap that bridges the very different psyches of Zemlinsky's sadistic murderer and Puccini's wily Mr-fix-it should present no problem for Jacek Strauch. The versatile London-born baritone has an impressive track record in matters of operatic diversity.*

## A Versatile Baritone

**S**traddling the wide gap that bridges the very different psyches of Zemlinsky's sadistic murderer and Puccini's wily Mr-fix-it should present no problem for Jacek Strauch. The versatile London-born baritone has an impressive track record in matters of operatic diversity. Alongside the mainstream roles of Verdi and other Italian composers, his personal cast of characters includes the title roles in Busoni's *Dr Faust*, Wagner's *Flying Dutchman* and Berg's *Wozzeck*; Beethoven's Pizarro, Wagner's Wotan (in *Rheingold*, *Walküre* and *Siegfried*) and Amfortas; Tchaikovsky's Tomsy; Britten's Balstrode; Strauss's Barak and Oreste. He has also sung Podkolyos in Martinu's *The Marriage*, Haudy in Zimmermann's *Die Soldaten*, Prus in Janáček's *The Macropulos*

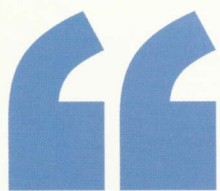
*Case* and the four villains in *Hoffmann*. In 1996 he sang Pacheco in the world premiere of James MacMillan's first opera, *Ines de Castro*, at the Edinburgh Festival.

Since 2001 Jacek Strauch has works as a freelance artist. He has appeared in Basel, Graz, St Gallen, Karlsruhe, at both the State Opera and the National Theatre in Prague, the Salzburg Autumn Festival and the Grosser Festspielhaus, and at the Prague Verdi Festival.





# Loving and Dying in Florence



*Love and death are themes that run through both of the works that make up Opera Ireland's double-bill this Spring. They also have a common location, the city of Florence; and the operas were created within two years of each other.*

Love and death are themes that run through both of the works that make up Opera Ireland's double-bill this Spring. They also have a common location, the city of Florence; and the operas were created within two years of each other. In Zemlinsky's tragedy, the love is lustful and the death is violent. Puccini's comedy, by contrast, deals with sweet young love and casts a cynical eye on the avaricious aftermath of a rich man's death.

Alexander von Zemlinsky's *Eine florentinische Tragödie*, which had its premiere in Stuttgart in January 1917, was the first of two Oscar Wilde dramas he set to music. The other was *Der Zwerg*, based on Wilde's *The Birthday of the Infanta*, which followed in 1922.

Zemlinsky wrote his own libretto from Max Meyerfeld's translation of Wilde's fragmentary piece. *A Florentine Tragedy* is a disturbing and shocking piece of music theatre, but one with a gripping score. It is a love triangle of passionate jealousy set

to ravishing music that reminds one of Richard Strauss at his most sumptuous.

The merchant Simone (baritone) returns from a business trip one evening and finds his wife Bianca (soprano) in a compromising situation with Prince Guido Bardi (tenor). At first, Simone pretends not to notice and acts subserviently towards the Prince, trying to ingratiate himself by offering him goods. He shows him a robe of silver damask so exquisitely wrought with roses 'that they lack perfume only to cheat the wanton sense'. Later, he proffers a Venetian cut velvet patterned with pomegranates, each seed of which is a pearl. Bianca shows her husband how much she despises him.

Guido thinks he has nothing to fear from the merchant and he openly arranges an assignation with Bianca for the following day. Simone finally shows his true feelings. He challenges the Prince to a duel and ultimately strangles him with his bare hands. Bianca observes the murder with an air of rapturous fascination. Over Guido's body, she throws herself into her husband's arms with the words: 'Why did you not tell me you are so strong?' To which Simone replies: 'Why did you not tell me you are so beautiful?'

*Gianni Schicchi* is the third of the trilogy of one-act operas that comprise Giacomo Puccini's *Il trittico*, which was premiered at the New York Metropolitan in December 1918. *Schicchi* is Puccini's only wholly-comic opera. It is true that there are many flashes of wit to be found amidst the tenderness and sentimentality that dominate his eleven other operas, but in *Schicchi* he fully indulged his flair for







*Gianni Schicchi is the third of the trilogy of one-act operas that comprise Giacomo Puccini's Il trittico, which was premiered at the New York Metropolitan in December 1918.*

theatrical humour and succeeded in writing a distinguished 20th-century comic opera. The character of the wily Gianni Schicchi – surely one of opera's happiest comic creations – is in the best traditions of *opera buffa*, as is the score's balance of touching sentiment and broad farce.

Giovacchino Forzano's libretto was inspired by an episode in Dante's *Inferno*. The action takes place in Florence. The rich merchant Buoso Donati has died and has left his fortune, it is rumoured, to a monastery. His relatives start a frantic search for the will. Buoso's grandson Rinuccio (tenor) finds it, but won't hand it over until his Aunt Zita (mezzo) agrees that he may marry Lauretta (soprano), the daughter of their neighbour Gianni Schicchi (baritone). The relatives read the will, and their worst fears are confirmed. Rinuccio suggests that they consult the

crafty Schicchi, but they don't want to have anything to do with him. Schicchi arrives anyway, accompanied by Lauretta. She cajoles her father into helping the family, so he devises a plan. Buoso's body is hidden and a lawyer is summoned. Schicchi impersonates the dying Buoso and dictates a new will. In turn, various family members bribe him to 'leave' specific items of the inheritance to them. And he does indeed 'leave' something to each of the relatives; but he 'bequeaths' the cream of the legacy to his 'old and trusted friend Gianni Schicchi'. The relatives are furious but helpless. After the lawyer has gone, they berate Schicchi, who drives them out of what is now his house. As Rinuccio and Lauretta pledge their love, Schicchi remarks that no better use can be made of his new fortune than to help the young lovers. He begs the audience not to think too badly of him.



PICTURES FROM OUR CO-PRODUCTION WITH MUSIKTHEATER IM REVIER GELSENKIRCHEN



# On Being a Partner of Opera Ireland...

by Norbert Bannon

While opera is a most beautiful art form, producing it to any standard is a financial nightmare. A good rule of thumb is that whatever you pay for your seats, it costs three times that amount to put on what you see and hear on stage. The funding gap is filled by an annual grant from the Arts Council, from corporate sponsorship and through the financial support of private individuals.

The story is the same outside Ireland with the exception that what we get from Government is small by comparison. Last year Opera Ireland received €1.2 million from the Arts Council compared with state support of €12.7 million for Welsh National Opera, €11.45 million for Opera North and €10.83 million for Scottish National Opera.

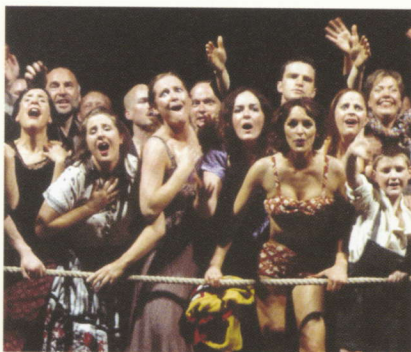
The financial support of individuals is absolutely essential for the production of mainscale grand opera in our capital city.

Without it, it would simply not happen. Given the financial constraints and the lack of a dedicated opera venue, it is something of a miracle that we have the quality of opera that we do. While balancing a very limited budget, the management and artistic team of Opera Ireland have worked wonders in putting on the productions that they have done. In 2004 we saw fully staged productions of *Tosca*, *Rigoletto*, *Orfeo ed Euridice* and *Jenfa*. Those of you who saw them will have your own favourites but will agree that what we saw was quality. Through my own work and travel abroad, I have the opportunity to see opera performed in other countries where the financial support is much more generous. Last year, I didn't see anything elsewhere in continental Europe that matched the best that Opera Ireland put on.

It is for this reason that my wife and I are delighted to support Opera Ireland. The objective of producing mainscale classical

opera in Ireland to a standard that at least matches the smaller established Houses of Europe is well worth paying for and something that we both get great personal satisfaction from. It is also particularly gratifying to see *Orfeo ed Euridice*, produced by our own David Bolger and featuring a lot of home grown talent, being exported to the Wiesbaden festival in Germany in 2005. What a fabulous show case for Irish talent.

Being associated with and supporting something that I enjoy and can be proud of and which couldn't happen without the support of people like me, is enough reason to be a Partner. There are other reasons as well such as the tax relief on my subscription, priority booking etc but these are secondary to the satisfaction I get from seeing opera put on to this standard in Dublin. If you are as proud as I am of these things and want them to continue, then why don't you consider joining me as a Partner?



## Partner-level benefits

If you attend both operas each season then becoming a partner-level member not only allows you to support opera in Ireland – it also makes good financial sense.

As a thank you for your support, we will ensure that you receive:

- 2 tickets per season to Opera Ireland's foundation night (includes pre-opera champagne reception in the Merrion Hotel and dress circle tickets to the opera).
- Complimentary wine reception for you and your guests during the interval of any Opera Ireland operas you attend.
- Exclusive "ticket of choice" booking period
- Dedicated booking line
- Invitation to cast party on opening night
- 2 seats at every dress rehearsal
- Complimentary opera CD each season (related to that season's programme)
- Complimentary car parking, programmes and coat check
- Programme listing
- Opera Ireland magazine twice annually
- VHI group scheme (10% discount)
- Membership of Opera Ireland Travel Club
- 20% off first year membership of the National Concert Hall
- Special rates in the Merrion Hotel all year round

## Exclusivity: Only 50 places available

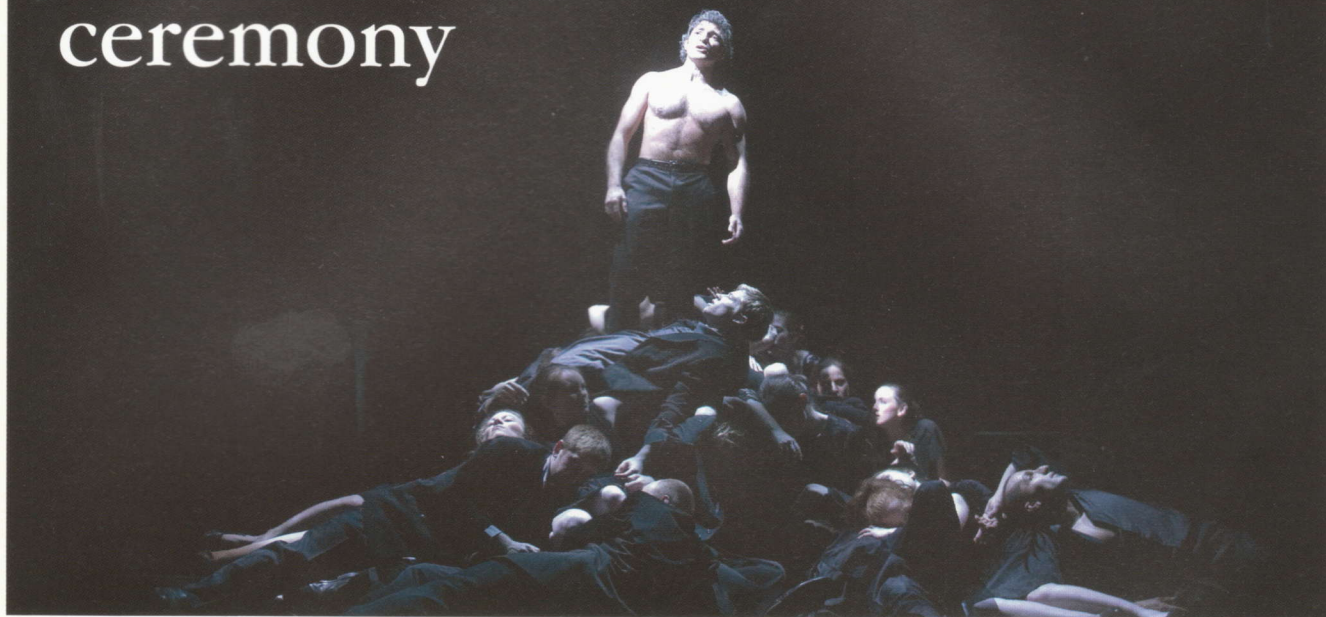
In becoming a partner-level member of Opera Ireland, you will be joining a small group of dedicated opera lovers. There will at no time be more than fifty people at Partner level within Opera Ireland and the right to be a partner will be one that can be passed on by the current holder to friends or family through arrangement with Opera Ireland.

**Places will be allocated on a first-come, first-served basis. Contact Catherine Allen on 01-4786041 to secure your place now...**

(See membership upgrade form on back cover)



# Opera Ireland takes top opera award at Theatre Awards ceremony



Opera Ireland's production of *Orfeo ed Euridice* scooped the "Opera of the Year" award at the 2004 Irish Times/ESB Irish Theatre Awards on Sunday 13th February.

Opera Ireland received two out of the four nominations, the other one being for the Spring 2004 production of *Jenufa*.

*Orfeo ed Euridice* was directed by Irish born choreographer David Bolger, who incorporated his Coisceim Dance company into the production, and designed by Monica Frawley, who also won a separate award for her designs for an Abbey production. Two out of the three lead roles were sung by Irish artists: Ailish Tynan and Daire Halpin. So, overall, it was a mainly Irish affair.

This *Orfeo* production had wowed the

packed audiences in the Gaiety Theatre during the Winter 2004 season and was hailed by critics in Ireland and Europe alike.

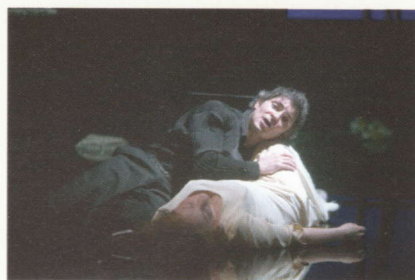
See page 22 for another opportunity to see this production in Weisbaden in May.

*"A triumph for the Irish arts in the new Opera Ireland production of Gluck's Orfeo ed Euridice.. one of Opera Ireland's finest achievements , an experience never to be forgotten."*

**Ian Fox – Sunday Tribune**

*"Remarkable theatrical imagination that weaves moving bodies, colour, light and music into a magical revelation of the opera's heart."*

**Robert Thicknesse – The Times**





# Belgian Baritone to Host Masterclasses

Masterclasses will run from 18th - 23rd July in THE GEORGIAN HOUSE AND GARDEN, No 2 Pery Square, Tontine Buildings, Limerick.

The sessions are open to the public and will culminate in a showcase concert with the students on Saturday 23rd July in the Georgian House and Garden.



*The distinguished Belgian baritone is no stranger to us. His gripping performances of Verdi's Rigoletto in November showcased his prowess as both powerful singer and convincing actor.*

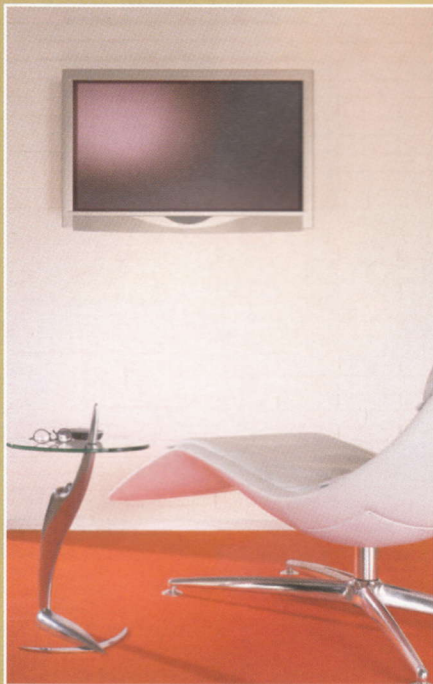
This year's Opera Ireland masterclass will be hosted by Marcel Vanaud. The distinguished Belgian baritone is no stranger to us. His gripping performances of Verdi's *Rigoletto* in November showcased his prowess as both powerful singer and convincing actor. And this adroit blending of vocal and dramatic skills was a constant, too, in his earlier appearances as Scarpia, Gérard and Amonasro.

Marcel Vanaud studied at Brussels Conservatoire and in Liège. After seven years with Opéra de Wallonie his international career began at La Monnaie in Brussels in the three Mozart/DaPonte operas. He now sings regularly in opera houses all over Europe as well as in North and South America. The major Verdi

baritone roles loom large in Vanaud's career. In addition to his Dublin two, he sings Nabucco, Ezio (Attila), Francesco (Masnadieri), Stanker (Stiffelio), Miller, Luna, Germont, Boccanegra, Renato, Carlo (Forza del destino), Rodrigue, Iago and Ford. His repertoire also includes other Italian baritone parts, the main French *bariton Martin* roles, and Wagner's Flying Dutchman. In 1998 he made his La Scala debut in the premiere of Giacomo Manzoni's *Dr Faustus*, and he has also appeared in Hindemith's *Cardillac*, Gottfried von Einern's *Dantons Tod* and Igor Stravinsky's *Oedipus Rex*. In 1998 he sang the role of the Roman Proconsul Vitellius in EMI's recording of Massenet's *Hérodiade* under Michel Plasson; and he has also recorded a CD recital of Verdi baritone arias.







## The Hantarex Opera Ireland Members DVD Library

While there are video shops on every corner now, it is not always easy to hire good opera DVDs. This is why Hantarex LCD and plasma screens (available in Dublin Hifi on Aungier St, Dublin 2) is sponsoring a DVD library of Opera Titles exclusive to members. The collection will build over time, and each magazine will let you know what new titles have been added. We will also have a complete list of titles on our website [www.operaireland.com](http://www.operaireland.com) at all times.

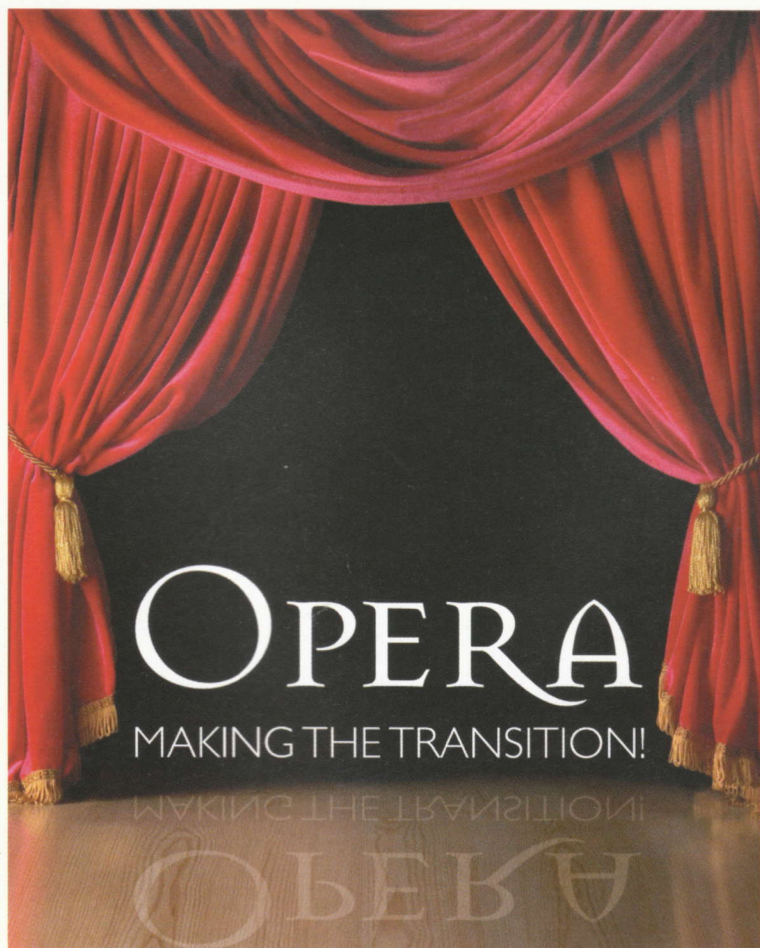
Purely to cover post and packaging there will be a charge of €5 per DVD which

will cover a 2 week hire period. It is possible to purchase hire credits in batches of 4 (€20) and 10 (€50). This might also make a nice gift for an existing member. The library will be administered by Catherine Allen and you can contact her on 01 4786041 or by e-mail at [members@operaireland.com](mailto:members@operaireland.com)

*\*It's worth noting that all Opera Ireland members are entitled to a 5% discount on Hantarex LCD and plasma screens from Dublin Hifi (who can also equip you with the best stereo or surround sound system) – the perfect way to watch those opera DVDs.*

## Margaret McDonnell

It was with great sadness that we learned recently of the passing of our Vice President, Margaret McDonnell. Margaret who had been one of the founders of the Dublin Grand Opera Society in the early forties was truly a great friend to the organisation in all its manifestations. She had been a most energetic Chairwoman of the Ladies Committee who provided a major source of fund raising income for the DGOS through their suppers in St. John's Hall, Clyde Road each season. Not only was she a dedicated supporter of the organisation she was also a great saleswoman who did everything short of threaten her friends and family to attend each opera, each season. But Margaret will be best remembered by those in the Company for her words of support and encouragement. Never failing to see merit in all the endeavours of the organisation she had a tremendous influence on those around her with a resolute commitment to the provision of opera in the Gaiety Theatre. We shall miss her dearly.



Nicola Moore, Development Director with Opera Ireland, met with Transition Year co-ordinators in late January. We now have 60 students and their teachers attending the double bill dress rehearsal on the Friday night, and 98 attending *The Magic Flute* dress rehearsal on the Thursday night. They will be coming into the theatre in the afternoon of the rehearsal to meet with cast and crew and tour backstage. Dieter Kaegi, Artistic Director will speak with them later in the afternoon about careers in opera. A follow up programme is available where a member of the Opera Ireland staff will go out to their school to facilitate discussion on opera.

Opera Ireland would like to continue this programme each season and ideally would like to progress the programme further by offering a facilitated workshop with singers prior to the dress rehearsal.

This would require further sponsorship - if anyone would be interested in supporting such a project please give Nicola Moore a call on 01 4786041 or e-mail: [developmentdirector@operaireland.com](mailto:developmentdirector@operaireland.com)





## Win a trip for 2 to La Scala with Hantarex and Dublinn Hifi

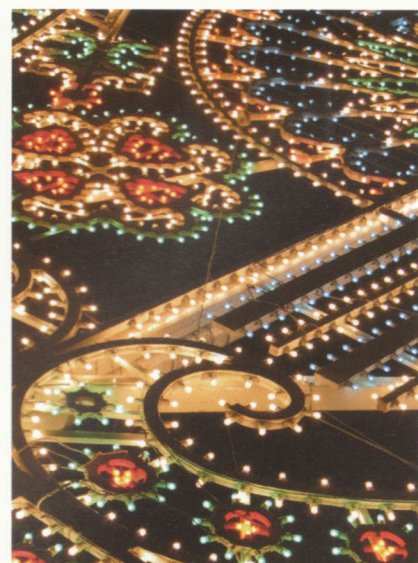
**N**ot content to confine cross words to the stage in Opera, Hantarex and Dublinn Hifi are proudly sponsoring the first Opera Ireland Members' Crossword, kindly crafted for us by Martin Walsh.

Fortunately for us, the opening of the new Hantarex plasma and LCD screen factory in Milan coincides with the opening of the refurbished La Scala. It seems that Italian Style is contagious – from beautiful opera to the stunning architecture of La Scala to the Italian style and beauty of Hantarex plasma / LCD TV.

In fact, Hantarex have recently had much cause for celebration. In November of 2004 Bill Gates presented them with the "Microsoft Green Button Award" in Milan while closer to home PC Live magazine nominated Hantarex 42" Glass Plasma TV as "Favourite Plasma of 2004". (Call into Dublinn Hifi to see the 42" Glass Plasma yourself). Given so many causes for celebration Hantarex have presented Opera Ireland with a prize of a trip for two to La Scala in October 2005 including flights, opera tickets and one night's hotel accommodation.

Remember that Hantarex also offer all Opera Ireland members a 5% discount on their LCD and plasma screens, through Dublinn Hifi. Dublinn Hifi can also equip you with the best of stereo or surround sound system.

TEATRO ALLA SCALA

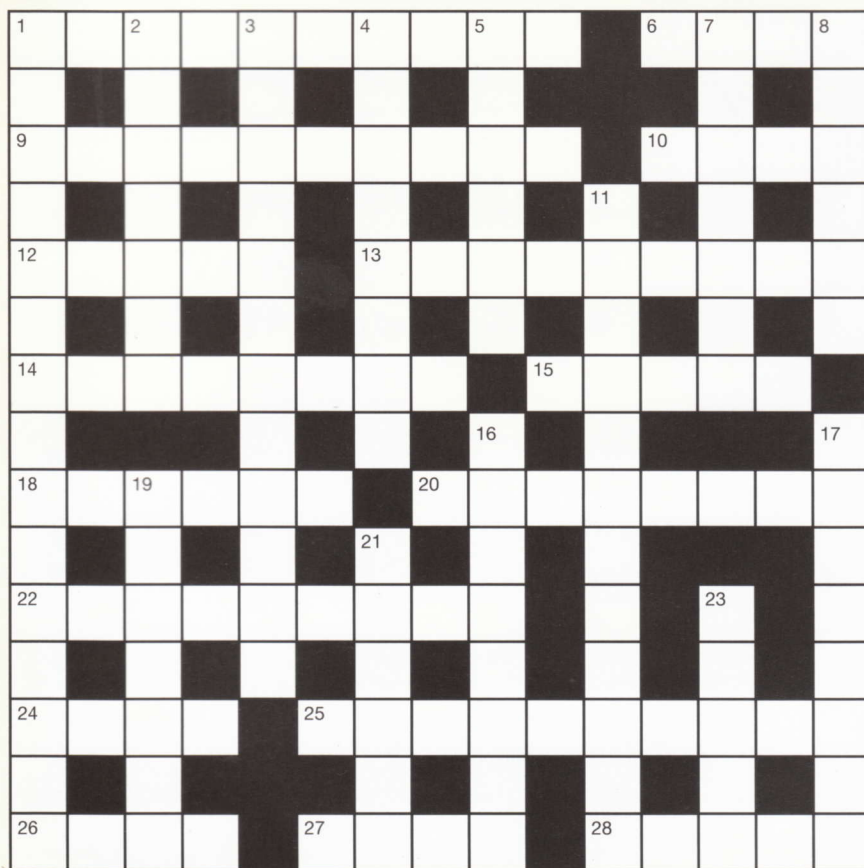




# Competition Crossword

sponsored by **HANTAREX**

[www.hantarex.it](http://www.hantarex.it)



## Across

- 1 Job description of Senta's lover (3,7).  
 6 One of his songs is sung by a roasted swan (4).  
 9 Liturgical work set by Bach, among others (9).  
 10 Supervise publication of 'The Turn of the Tide'? (4).  
 12 Mythology on which Wagner drew for the Ring (5).  
 13 Percussion often favoured by Shostakovich (5,4).  
 14 Elgar's Dream of Gerontius is one (8).  
 15 Nationality of Katya Kabanova creator (5).  
 18 Così fan Tutti, say, contrasted with Don Giovanni (6).  
 20 Philosopher-composer of Le Devin du Village (8).  
 22 Gow (1766 - 1831), Scottish composer and musician (9).  
 24 Alberich foreswore love for this (4).  
 25 What Herod is to Salome in Strauss's opera (10).  
 26 It was premiered in Cairo in 1871 (4).  
 27 English composer now best remembered for 'Rule, Britannia' (4).  
 28 Conductor Seiji, long associated with the Boston Symphony Orchestra (5).

## Down

- 1 Verdi hero, a corsair from Genoa (5,10).  
 2 Broadly, where Rossini placed his Italian girl (7).  
 3 Adams' collaborator on Nixon in China (mirror-world explorer, decent chap!) (5,7).  
 4 Blood relationship of Siegmund and Sieglinde (8).  
 5 His words open Handel's greatest masterpiece (6).  
 7 A bad baronet of Ruddigore (7).  
 8 Arabian maid in Weber's Oberon (6).  
 11 The voice of Frederica von Stade, for one (5-7).  
 16 Plain evidence that Violetta's near her end (8).  
 17 Homeland of the bass Nicolai Ghiaurov (8).  
 19 'Silvered is the raven hair, Spreading is the parting straight, \_\_\_\_\_ the complexion fair' (Patience) (7).  
 21 Donizetti's Lucia is this to Enrico (6).  
 23 Celebrated conductor Zubin (5).

Name \_\_\_\_\_

Address \_\_\_\_\_

Telephone \_\_\_\_\_

## TIE-BREAK QUESTIONS:

1. Where in Italy is the new Hantarex factory opening in 2005?

2. Where in Dublin is the Dublinn Hifi store situated?

(Answers can be found on [www.hantarex.it](http://www.hantarex.it))

Send to: Opera Ireland, Crossword,  
West Wing 3, Adelaide Chambers, Peter Street, Dublin 8

Closing date for entries 31st March 2005



# Introduce your next Generation to the world of Opera

Opera Ireland's new Opera25 membership programme is specifically designed for the under 25s. At just €25 it is a perfect way to trigger an interest in opera in your children, grandchildren, nieces or nephews.



## The benefits of Opera25 membership are:

- Priority Booking before public booking opens. Half price seats for the first Sunday performance and 20% discount for Mon - Thurs performances.
- Free Opera Ireland Magazine twice annually
- Free programme for performances attended
- Free poster of performances attended
- Discount on selected Opera CDs
- Membership of group VHI scheme with 10% off normal rates.

Please complete the form below and return to Opera Ireland, West Wing 3, Adelaide Chambers, Peter Street, Dublin 8. For more information, contact Catherine Allen on 01 4786041 or email [members@operaireland.com](mailto:members@operaireland.com).

Name:

Address:

Date of birth:  /  /

Tel:

Mobile:

Email:

Membership: €25 per year.

How would you like to pay? (Please tick):

☐ Cheque (enclosed) ☐ Credit Card (Please complete details below) ☐ Laser Card (Please complete details below)

## Credit Card / Laser Card Details:

Account holder's name:

Account holder's Address:

Daytime Tel:  Evening Tel:

Card No:

Expiry Date:

Signature:



Another opportunity to visit the beautiful city of Prague

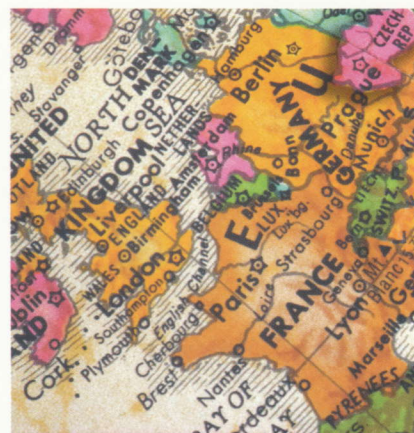
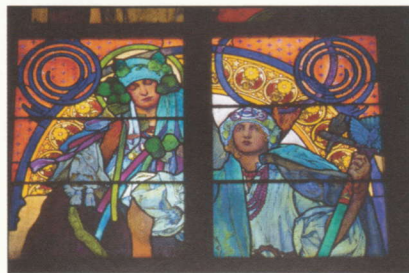
# Opera Ireland Travel Club

After last year's highly successful trip to Prague, Opera Ireland is providing Friends, Patrons and Partners with another chance to enjoy two nights of superb music in one of Europe's musical capitals in June.

In conjunction with Group Travel International, the Opera Ireland tours provide an opportunity for our members to travel to opera festivals abroad.

This time we will be visiting the Prague State opera and the Estates Theatre for productions of Leoncavallo's *La Bohème* and Mozart's *The Marriage of Figaro*.

To avail of this offer, contact Catherine Allen on: 01 4786041, or email [members@operaireland.com](mailto:members@operaireland.com) for details. Places will be held on a first come first serve basis. Please note that deposits must be received by the booking deadline.



## PRAGUE

Tuesday 7th June 2005 –  
Friday 10th June 2005

8th June *La Bohème*  
9th June *Le nozze di Figaro*

Tour price: €830

plus government taxes of approx €44.89

- Tickets for two operas in the Prague State Opera and The Estates Theatre
- Return flights from Dublin to Prague
- Return coach transfer from airport to hotel
- Three nights in a four star hotel

Please note there is a €65 single supplement fee per night for single rooms

- Comprehensive travel insurance up to the age of 67 years.

**Deposit deadline March 21st 2005**

A deposit of €250 is required by this date.

  
**GROUP TRAVEL**  
INTERNATIONAL



# Members' Benefits

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an  
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NÁISIÚNTA

## NATIONAL CONCERT HALL OFFER

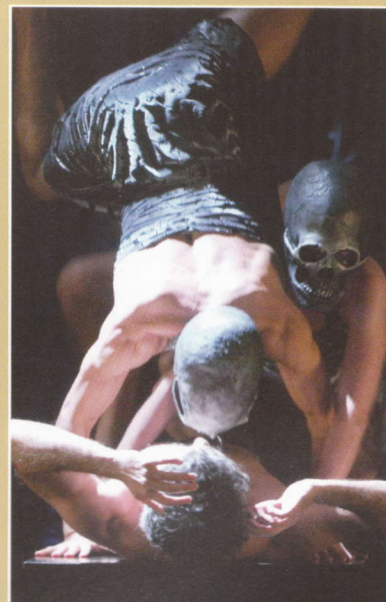
In a new arrangement with the National Concert Hall, Opera Ireland members now have the opportunity to attend the National Symphony Orchestra concert on Friday 22nd April, with programme and wine reception for just €29.

In one of the finest concert programmes of the year, Guido Rumstadt conducts the RTE Symphony Orchestra, alongside Irish Mezzo Soprano, Ann Murray, in Mahler's Rückert Lieder.

The concert also features Mozart's symphony No. 9 in E flat major, and Schubert's symphony No. 9 in C major, 'The Great'.

Please contact Catherine on 01 4786041 or e-mail on [members@operaireland.com](mailto:members@operaireland.com) for details.

**The booking deadline is March 31st.**



## SEE ORFEO IN WIESBADEN

**T**here will be another opportunity for members of Opera Ireland to see our stunning, award winning production of *Orfeo ed Euridice*; this time in Wiesbaden, Germany.

Opera Ireland has been invited, as a guest of the Maifestspiele Wiesbaden, to bring *Orfeo ed Euridice* to their theatre on the 5th May 2005.

We have a special limited package for our members to attend this unique occasion. We fly out on the 4th May to Frankfurt and return on the 6th, the morning after the performance.

**The trip costs €475 + taxes of €44.89, which includes hotel, flights and transport from the airport.**

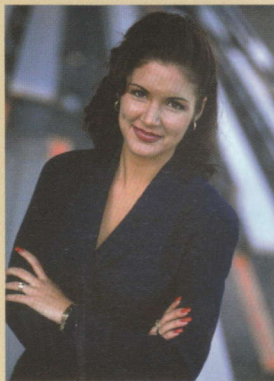
**There is a single supplement fee of €23.50 per night.**

**To book please contact  
Catherine on 01 4786041  
or e-mail on  
[members@operaireland.com](mailto:members@operaireland.com)**

Please note the **booking deadline is 21st of March**, and subject to availability. All payments should be made in full before this date.

  
**GROUP TRAVEL**  
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*Corporate Concierge is providing the first hour of their Personal Assistant Service FREE to Opera Ireland members to help you save your valuable time and enjoy your life to the full.*

## Corporate Concierge

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**C**orporate Concierge do your shopping, organise your dry-cleaning, research and book your holidays, organise your dinner parties, get you an honest builder, let in the plumber when you are at work, let out the dog, feed the cat and just about anything else you can imagine!

Their unique service will help you to:

- Reduce Stress & Save Time.
- Improve Your Health.
- Perform Better at Work.
- Do the Things You Really Want.

Corporate Concierge is an affordable one-stop shop for all your daily needs!

The Corporate Concierge service is available to companies and busy individuals in the greater Dublin area.

To claim your **1 Hour Free Service** please contact them by phone or email stating that you are a member of Opera Ireland. Corporate Concierge employs a staff of professionals offering a massive selection of services. These services include (but are not limited to):

**General Errands:** Delivering Anything from Flowers to Gifts. Picking up and delivering Dry Cleaning and Laundry.

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**FINDLATER**  
WINE MERCHANTS

## WINE TASTING IN THE MERRION

This season we have a new offer for Opera Ireland members. In conjunction with Findlaters, you and your friends can enjoy what promises to be a delightful evening, sampling wine in Dublin's beautiful Merrion Hotel.

Join us on the **20th April** in the **Wellesley room** at **7pm**, and receive expert advice on every type of wine. There will also be an opportunity to order your favourite brands and discover where you can obtain them in your locality.

To book, please contact Catherine on **01 4786041**, or on [members@operaireland.com](mailto:members@operaireland.com)

Tickets cost €20 per person. You can book in advance or pay on the day. The deadline for reservations is **Friday 15th April**.

Published by: Opera Ireland, 3rd Floor, West Wing  
Adelaide Chambers, Peter Street, Dublin 8

Tel: + 353 1 4786041 Fax + 353 1 4786046

Email: [info@operaireland.com](mailto:info@operaireland.com)

[www.operaireland.com](http://www.operaireland.com)

The views expressed are those of the contributors and do not necessarily reflect the views of the board and/or management of Opera Ireland.

Produced by: Lisa Irvine

Design: Mark Stokes

Music Editor: John Allen

Photographs: Patrick Redmond  
Tara O'Reilly





# Dates for your Calendar

## Opera Ireland Events

MARCH	7	<i>ARIAS &amp; ANECDOTES – previewing Opera Ireland's Spring 2005 Season at 7.00 p.m. in Bank of Ireland Arts Centre</i>
	31	Dress Rehearsal <i>THE MAGIC FLUTE</i>
	31	Opera - Making the transition
APRIL	1	Opera - Making the transition
	1	Dress Rehearsal <i>GIANNI SCHICCHI / A FLORENTINE TRAGEDY</i>
	2, 4, 6, 8, 10	<b>THE MAGIC FLUTE</b> Performances start at 7.30
	3, 5, 7 & 9	<b>GIANNI SCHICCHI &amp; A FLORENTINE TRAGEDY</b> Performances start at 7.30
	4	Know before you go – <i>The Magic Flute</i> start at 6.30
	5	Know before you go – <i>Gianni Schicchi / A Florentine Tragedy</i> start at 6.30
	6	Know before you go – <i>The Magic Flute</i> start at 6.30
	7	Know before you go – <i>Gianni Schicchi / A Florentine Tragedy</i> start at 6.30
	20	Wine Tasting at the Merrion with Findlaters
	22	Members trip to National Concert Hall

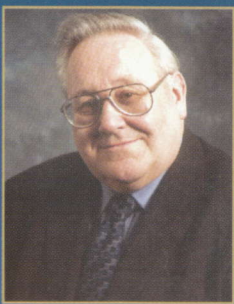
MAY	5	<i>Orfeo ed Euridice</i> Performance in Wiesbaden, Germany
JUNE	7-10	<b>Opera Ireland Travel Club Trip to Prague</b>
JULY	18-23	Masterclass Opera Ireland Masterclass series with Marcel Vanaud in association with University Concert Hall, Limerick
SEPTEMBER	12	<i>ARIAS &amp; ANECDOTES – Saints, Sinners &amp; Poets – the romantic French operas of Jules Massenet. 7.00 p.m. in Bank of Ireland Arts Centre</i>
	27	<i>ARIAS &amp; ANECDOTES – LADIES OF THE LAKES – the roles of water nymphs in operas by Russian, German, French &amp; English Composers at 7.00 p.m. in Bank of Ireland Arts Centre</i>
NOVEMBER	7	<i>ARIAS &amp; ANECDOTES – previewing Opera Ireland's Winter 2005 Season at 7.00 p.m. in Bank of Ireland Arts Centre</i>
	19, 21, 23, 25 & 27	<b>LA TRAVIATA</b> Performances start at 7.30
	20, 22, 24 & 26	<b>IMENEO</b> Performances start at 7.30

## PRE-OPERA LECTURES: KNOW BEFORE YOU GO!

Pre opera talks with John Allen will take place one hour before curtain on week nights during the Opera Ireland Spring Season at 6.30 p.m.

Monday 4th April	<b>The Magic Flute</b>
Tuesday 5th April	<b>Gianni Schicchi / A Florentine Tragedy</b>
Wednesday 6th April	<b>The Magic Flute</b>
Thursday 7th April	<b>Gianni Schicchi / A Florentine Tragedy</b>

Enjoy an insightful introduction to the opera



John Allen

## MEMBERSHIP UPGRADE FORM

Name: _____	I would like to upgrade my membership level to:
Address: _____ _____ _____	Patron (€320) <input type="checkbox"/> Partner (€950) <input type="checkbox"/>
E-mail: _____	Please include me on the members e-mailing list <input type="checkbox"/>
Telephone: _____	I enclose a contribution of € _____
	I am interested in making a major contribution <input type="checkbox"/>
	I have included Opera Ireland in my will <input type="checkbox"/>
<b>Please return to:</b> <b>Development Office,</b> <b>Opera Ireland</b> <b>3rd Floor, West Wing, Adelaide Chambers</b> <b>Peter Street, Dublin 8, Ireland</b>	Please send me more information on: Leaving a legacy to Opera Ireland <input type="checkbox"/> Corporate sponsorship of Opera Ireland <input type="checkbox"/> Giving Membership as a gift <input type="checkbox"/>